

American Art News

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FLOOR TAX PROBABLY OFF

According to the "Journal of Commerce," the clause in the proposed Art Luxury tax levying a floor tax of 10% on tapestries, floor coverings, or hangings in the interior decorations of buildings, textiles and imported or American rugs (made principally of wool), and which was discussed by the Senate Finance Committee during the recent hearings at Washington, now closed, has been laid on the table for future consideration.

A Special Committee of the Decorators' Association, composed of Messrs. Hungate, of W. and J. Sloane & Co., Michael Nathan, of Lewis & Simmons, and Emile Baumgarten, of Baumgarten & Co., recently appeared before the committee and submitted a brief of which the following is a condensation:

The Committee states in its brief that it is not its purpose to oppose a tax on the sales of rugs, textiles and decorative furnishings, and will cheerfully accept whatever the Congress concludes is wise and necessary to produce the revenue desired for the prosecution of the war, but that its concern is as to the manner in which the tax is imposed, and for the disastrous results that are sure to follow if this floor tax is adopted in the final bill.

It then quotes Sections 909 and 910 (page 137, line 17 and page 138, line 5) from the proposed bill, which provides for a floor tax, equivalent to the difference between the tax imposed by Section 900 of the Act for the sale of rugs, textiles and decorative furnishings and the corresponding tax imposed by Section 600 of the Revenue Act of 1917. It calls attention to the paragraph 15 in Section 900 of the Bill, which provides that tapestries, textiles for furniture covering or hangings in the interior decorations of buildings and imported and American rugs, should pay a tax of 10%, and that under Sections 909 and 910 of the same Bill floor tax is to be levied upon stocks and merchandise referred to in paragraph 15, Section 900 of the Bill.

House Committee Misunderstood Matter

The brief declares that it is obvious that the members of the House Ways and Means Committee were not acquainted with the character of the merchandise, carried in stock by dealers throughout the country, and that they were evidently thinking about quick selling, seasonable merchandise, as the Bill provides in Section 306, page 175, line 15, that payment of the tax could be deferred for seven months after passage of the Act, upon filing of the proper bond, which shows clearly that the House Committee thought it was considering dealing with merchandise stocks that would in all probability sell, even in dull times, within six months after Jan. 1.

Slow Selling Merchandise

The brief proceeds to state that the Dealers' Committee believes that the House Committee inadvertently touched a class of merchants who have large investments in slow selling merchandise stock that comes under this classification, and that can be safely stated that not 10% of these stocks will be sold during the war, and the larger part probably not for several years afterward, as even in normal times, said merchandise is frequently carried in stock for many years before its sale. The brief then states that while the firms holding this kind of merchandise are in good financial standing today, they have not available funds to pay 10% of the value of said stock within seven months from the passage of the Bill; that their banks would probably be unwilling to make them additional loans under existing financial conditions, and that if the floor tax is imposed, it would force many firms into bankruptcy, and thus unsettle the market price of similar fabrics on account of the forced sales which would necessarily follow.

To Pay Two Taxes?

The brief claims that the Bill does not make clear that the merchants holding these stocks will not have to pay two taxes—a floor and a sale tax. It further says that the Bill provides for the levying of the tax upon the wholesale, and not the retail price of goods; that a large percentage of the stock is of such character and nature that it is practically impossible to determine what is properly the wholesale price, whether that for which the goods were originally purchased or that for which they will be sold to other dealers.

Other Revenue Bills

The brief further argues that if the war continues there will undoubtedly be another Revenue Bill in the autumn of 1919, which may differ entirely from the present one, and if the floor tax is permitted to remain in the present Bill the merchant, sufficiently strong now to weather the burden, will find himself paying a tax in 1919 on his entire stock remaining unsold (in the Committee's opinion, practically all of it), and will again be confronted in 1920 with another tax applicable to this stock of unsold merchandise.

Much Stock Consigned

The brief states that there is a very large amount of consignment stock in the country covered by this floor tax provision; that the dealers holding this are not able to pay this floor tax, cannot collect it, under their present agreements with the foreign consignors, and cannot return the goods to consignors at present without considerable difficulty. It also argues that if the goods have paid the floor tax and are withdrawn by the consignors, the American dealers will lose the amount of the floor tax paid, and are not provided with any relief through the withdrawal of the merchandise from sale, until business conditions change.

A Property Tax

The tax, the brief claims, is analogous to a property tax, because the merchant happens to hold for possible, but very improbable, sale during the war, merchandise which he has considered a wise investment, whereas if his funds had been invested in railroad bonds or other securities, he would only have been taxed on the income from the same. The brief concludes by stating that the merchandise aforesaid will be correctly and properly taxed when sold to the consumer, that it should be transferred to a separate section and paragraph of the Bill, calling for a 10% selling tax, when the goods are sold at retail, as they would produce a far greater revenue to the Government at a retail than at a wholesale price, that this would clarify and make possible a straightforward accurate accounting to the Revenue Collector, and that the purpose of the Bill should be to prevent the sale of this merchandise, than the greater the per centum, the more sure the prevention, but if (and the Committee believes it to be the case), the purpose of the Bill is to raise revenue for the Government, it is in its opinion and judgment that the greater revenue would be derived if the tax were limited to a straight 10% on the retail price of this class of merchandise.

BRUGES ART WORKS SAVED

A special cable to the N. Y. "Times," from its correspondent, Walter Durant, dated Bruges, Belgium, Oct. 20, says in part: "The enemy carefully refrained from injuring buildings or works of art and confined his destruction to the arsenal and his own depots."

"Not only Bruges, famous buildings are intact, but pictures and art treasures were so well hidden before the enemy's arrival that everything has been saved. The fact is the Germans never for a moment thought that Bruges would pass from their possession, and consequently did not trouble to consider the question of removing its monuments until it was too late. In the Palace of Justice they did not touch the carved mantelpiece, merely saying that the space on the wall opposite it was reserved for the Kaiser's picture."

The Salmagundi Club held its annual autumn "Get-Together" dinner at its new clubhouse last evening. There was a large attendance of members, but no guests.

A RESURRECTED COPLEY

A superior example of the early American period of the art of John Singleton Copley has lately come to light in Boston and has been placed on exhibition in the Boston Museum. This portrait of Mrs. Michael Gill is extraordinarily complete and finished in every detail, even to the very wrinkles of the aged fingers of the subject, fingers which bespeak eloquently of the laborious life of the primitive American housewife.

Fine in color, rich in golden browns and deep mysterious shadows, this canvas of Copley's favorite size, 40x50, is conceived somewhat in the manner of that very famous Copley, the portrait of Mrs. Thos. Boylston, now a feature of the Treasure Room of the Widener Memorial Library at Harvard.

The portrait of Mrs. G. M. suggests somewhat the arrangement of Copley's realistic figure of Mrs. Ellery of Gloucester, the sister of that other famous Copley subject, Col. Epes Sargent, a pioneer Sargent of the line which produced the distinguished painter, John S. Sargent. This picture of

BORIS ANISFELD'S ART

Ah, a brand new apparition, a Russian painter, new to this country, a display of whose works opens at the Brooklyn Museum, Tuesday next, Oct. 29. We had been assured there were no Russian painters. We had recalled the pictorial wastes of Verestchagin, cold as Siberia and about as desolate, yet with a certain stark impressiveness; the wild, blaring tableaux of Ilya Repin, weird Tartarian spectacles, haunting as Cossack nightmares, and the rich gorgeous coloring and fine composition of Makovsky. Yet one argued that a nation producing to art an Arenski, a Tchaikowski and a Rimski-Korsakoff—to say nothing of a Tolstoi, could not forever fail of sending forth a master of graphic exposition. Now Russia, new Russia, is trying to speak—Russia, stunned by its power and dazed at its sudden convulsion out of bondage—it is speech a babel of assassins, the diction of libertines; or, verily, a reverberating paean in vernacular of liberty? One wonders. Now here comes Boris Anisfeld, speaking in pictures for Russia—and for himself. The museum at Brooklyn welcomes him. Dr. Christian Brinton introduces him. These are good auspices.

The Right to Express Freely

Anisfeld claims nothing but the right to express freely. It is not his fault if he is called an "ist," and represented as a vehicle of political propagation. Anisfeld is a very simple proposition. He is an artist of power. A universal figure—incidentally Russian. More profound, more deeply-rooted, more sonorous than Bakst, his utterance makes tremulous all the fabric of such paganistic diversions as the Ballet Russe.

With a big simplicity and a surging directness which finds its logical co-ordination in the symphonic voice of Arenski, Anisfeld gives, even in his lightest fantasies, emanation to that spirit which survived the tragic debacle in the Carpathians, to achieve ultimate triumph in the streets of Petrograd. Even in his bluest skies, one can almost see the reflection of hordes of heavy-treading men, swaying under glistening bayonets, stamping over frozen ground.

Expressive of Time and Country

Much as he would detach himself, Boris Anisfeld cannot help but express his time and his country. Even in his very personal pictures of Concarneau, Brittany, of the Tyrol, and of Capri, the bleak northern temperament manifests itself.

A Decorative Idealism

The decorative idealism which Dr. Brinton finds in Anisfeld's work appeals strongly to our "imaginative sensibilities." The larger "Adam and Eve," the second "Adam and Eve," and the series—"Morning," "Evening," "Day" and "Night"—are creations of great beauty, of the purest originality of pattern, replete with color passages of exquisite quality. On the technical side, Boris Anisfeld is very strong—so strong indeed as to be above thinking of technique. He handles oil, tempera, watercolor and black and white with certain mastery. He makes no goal of technique—as so many of our Americans stupidly do. His pigment does not obtrude, no more than does the stroke of his brush. In his portraits one is conscious of personality, interpreted in the most artistic terms of color and design. The "Self-portrait," with sunflower and cat, with its purposeful enlargement of the head, is a free interpretation, a fantastical arrangement, executed in planes of almost Gauguinesque breadth. The other "self" portraits, with those of M. Zamietchek, the architect, and of the artist's daughter, are interesting characterizations, conceived in effective schemes of color.

A Great "Fantastist"

After the manner of all great fantasists, Anisfeld supports his imagination with constant "sitting out before nature," transcribing directly. In this way derive the two fine canvases, the "Bronze Horses, St. Marks," and the magnificent pale spring landscape, "Children's Park, Petrograd." This spring picture is really a very great landscape, an exalted piece of realism. In marked contrast is the shimmering pearly "Birch Grove, Vitebsk," and the canvas of the "Alder Grove, Tver" (with its conscious decorative treatment). Symbolism and realism meet in the "Jewish Funeral in Bessarabia," with grim silhouetted mourners carrying the corpse aloft against a purplish sky.

Note the versatility that expresses itself in such diverse themes as "The Death of Pierrot," "The Golden Rod," "Christmas," "Clouds Over the Black Sea," "The Blue Statue," "Danae in Green," "Grey Day on the Neva," "The Rape of Europa," "Islamay," "Les Preludes" (suggested by the

(Continued on page 2)



MRS. MICHAEL GILL

John Singleton Copley

Recently found and in Boston Museum

MUSEUM GETS A BLASHFIELD

The Metropolitan Museum has purchased E. H. Blashfield's war painting, "Carry On," the first purchase of a work by the Museum on any subject relative to the current war. The price is not made public. The painting, measuring eleven feet six inches by nine feet one inch, depicts a night attack. An American is shown going over the top, helmeted and with bayonet fixed. An allegorical touch is provided by a figure of Columbia, unsheathed sword upraised in her right hand and the Stars and Stripes streaming from her left hand. An Eagle, emblematic of America at war, is flying above and back of Columbia. Below Columbia and the eagle, and back of the charging doughboy, America's Allies are shown in a trench, one soldier from each of the major fighting nations of the Entente striving shoulder to shoulder.

The picture was exhibited originally at the Corcoran Art Gallery in Washington, and in the window of No. 556 Fifth Ave., during the recent Liberty Loan campaign.

Mrs. Gill is of the period of the three fine Gill portraits owned by the R. I. Museum—those of Gov. Moses Gill and his wives—Sarah Prince and Rebecca Boylston Gill. Perfectly preserved, it offers new evidence of the superior genius of the Colonial master, the painting of the eyes alone, the heavy-lidded and filmed eyes of the aged, evincing a draughtsmanship of the very highest quality. Veracity could go no further. Observe the falsity of the wig—a wig which refuses to attach to this rotund skull; observe the wrinkled brow, the puffs under the eyes, the tightening skin over cheeks filled for the last time prior to final emaciation. See the right forearm, how it begins to wither. Hail Copley for this wonderful portrait of the good old-fashioned New England housewife, the housewife of bumper Thanksgiving dinners, of pumpkin pie, and clear wines of home vintage.

Macbeth Galleries Incorporated

The William Macbeth Galleries at 450 Fifth Ave. have been incorporated under the same name, with Robert Macbeth as president, Henry Miller, vice-president, and R. G. MacIntyre as secretary and treasurer.

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BORIS ANISFELD'S ART

(Continued from page 1)

music of Franz Liszt), "Rebecca at the Well" (an orange crimson scheme of intense beauty), "The Scholamite," "Salome," "Leda and the Swan" and "The Exodus."

How capable is the artist, even in relaxed moments, when, as an exercise, he paints such a still-life as "The Mandolin," or such a bit of outdoors as "Melting Snow, Petrograd," and the "Winter" seen from the studio window. How large and spacious is his treatment in "The Golden Tribute," and how refined and concentrated his expression in that intense little fantasy "Emerald." Note the bewitching rhythm of line in the "Garden of the Hesperides," and the quiet lyricism of the "Reverie."

Through all this work, the colorist is evident, the comprehensive and diverse colorist.

Artist of Big Vision

An artist of big vision, Boris Anisfeld presents a sort of painting, in the light of which charity is strained to the utmost in toleration of much of another sort, produced by contemporaneous Americans, and hanging in nearby galleries. One hopes that the lesson of this exhibition may not be lost upon those who most need to see it, while it brings the artist triumphant recognition which the art itself deserves.

James Britton.

ALLIED WAR SALON

An Allied War Salon, under the auspices of the Division of Pictorial Publicity of the Committee on Public Information and the Committee on Arts and Decoration of the Mayor's Committee on National Defense, will be held in the American Art Association Galleries, Dec. 9-24.

Mr. Albert Eugene Gallatin, chairman of the committee on exhibitions of the above Division, and also chairman of the Committee on Arts and Decoration, has collected the pictures for this exhibition, co-operating with Mr. Duncan Phillips of the American Federation of Arts and Augustus Vincent Tack, of the Liberty Loan Committee. After being shown in N. Y., the exhibition will be broken up into units and shown throughout the country.

The drawings by U. S. official artists in France, who are commissioned captains in the Engineer Corps, will be shown for the first time, as also a selection of the finest paintings and sculpture, made for the recent "Avenue of the Allies," and a remarkable collection of French, British and Italian posters, as well as a representative group of works by American artists. There will also be a notable display of lithographs by Spencer Pryse, Frank Brangwyn, Muirhead Bone, George Bellows, Joseph Pennell, Steinlen, Forain and Lucien Jonas.

Medals by Paul Manship, paintings by Childe Hassam, cartoons by Raemakers, dry-points by James McBey and much other interesting material will also be shown, including Gianni Caproni's etchings of aeroplanes; these for the first time in America.

The exhibition is designed to acquaint Americans with the extent of the Allied effort, and to set forth their ideals. It will minister to their morale, and, since the standard of excellence will be high, will do its part in raising the standard of art appreciation in this country.

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EXHIBITIONS NOW ON

More War Art on "The Avenue"

Now that the artists are well started there seems no stopping their creative enthusiasm in the matter of war pictures. Here's George Luks out with a new imaginative Slovak picture, a roaring bonfire celebration of the Russians on learning of America's recognition of their new nation. Even Charles Dana Gibson, despite the cries of "failure" at his efforts with color, plies the brush to surprising effect in his huge half-length "America," a charming feminine creature outstretching her generous arms in front of the Library.

Within the section bounded by those classic American military monuments, the "Admiral Farragut" and the "Gen. Sherman" of Saint-Gaudens, appear several new panels—the "Panama" of Benificio, Thornton Oakley's red-shirted sledge-driver "Arm Your Fighters" and the allegory of "Poland" by Benda, who has already done admirable work as a war-poster designer. A new Brangwyn lithograph, "Clear the Road to France," and the Parisian Steinlen's fine Serbian poster are much in evidence, yet everywhere the dominating poster expression is the charging "Victory" of the American, J. Scott Williams.

George Inness, Jr., makes a homely and affecting appeal with his full-length woman with a child in arms, under the title "I Give All for This." Alonzo Kimball paints an enormous background to a battlefield layout, representing a desolated distant landscape overhung by a cheerless sky, and the camouflage class, under instruction of Lieut. Ledyard Towle, produced a miniature trench system that proved an attractive exhibit.

All in all the artists have been generous in giving their talents and, not the least, Montgomery Flagg, who brayed the curiosity of the pressing crowd to sit in an open booth in front of the Union League Club and sketch from life, portraits of bond-buyers.

Old Aquatint Engravings

The English school of engraving in Aquatint is admirably represented by some one hundred prints now on view in the Vernay Galleries, 12 E. 45 St., to Nov. 23. This method of engraving (the discovery of an XVIII century French artist, Jean-Baptiste Le Prince) owes its success in England to the English landscape painter, Paul Sandby, who developed the art to a considerable point of excellence.

By Sandby there are four subjects—the "St. George's Gate and Cathedral of Canterbury," the "Warwick Castle—Entrance Caesar's Tower"; these two prints part of the original set of four; "The Old Bridge, Shrewsbury," and the "South East View, Bridgnorth," a pair of prints published by Sandby himself and bearing his own private London address. The plates were engraved from Sandby's own drawings, executed at an earlier date.

By Valentine Green and Francis Jukes, there is a "St. Augustine's Gate, Canterbury," a print published from Green's house at a time that he was able to give himself the title of engraver to King George III.

By Jukes himself, there is a "Salisbury Cathedral," engraved after the original watercolor by Edward Days, one of the original founders of the old Watercolor Society.

By Cartright, there is a "St. Albans Cathedral," after G. Arnald, one of the original members of the Royal Academy under the presidency of Sir Joshua Reynolds. His work is not very well known, owing probably to the fact that he was possessed of considerable means and was not very productive.

By N. T. Fielding is a "St. George's, Doncaster," and by Thomas Malton, a "Lincoln Cathedral," after the original by J. Buckler.

Other engravers represented are Hamble, Richard Pollard, Dubourg, Havell, Reeve, Bowyer and F. C. Lewis.

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Watercolors by George O. Hart

George O. Hart, under the direction of Mrs. Albert Stern, is showing fifty watercolors painted by him in New Orleans, Florida and the West Indies, at 556 Fifth Ave. The artist is pleasantly familiar with his medium and happy in his rendering of coast scenes, portraits and general tropical subjects, and his treatment suggests the work of Maurice Stern. His "New Orleans Streets" and other motifs from this Southern city are colorful and pictorial. The houses, the roof trees and the Old Market, the languorous air of the place, the flowers, and the picturesque architecture of the Crescent City are well executed.

What Mr. Hart has done for New Orleans he repeats in similar fashion for Florida. His "Sponge Fishing Boats" is especially good, as are also "Repairing Schooner, Florida," "Along the Docks," and "Tropical Winds." The artist is also a good portraitist.

Prints at Mussmann Gallery

At the new gallery of Robert B. Mussmann, 144 W. 57 St., several interesting prints are now shown. Nuyten's dry points of Generalissimo Foch and President Wilson are vigorous portrayals of popular subjects. The English etchers, Brangwyn and Hedley Fitten are represented, the former by a fine "Tannery" and the latter by an effective "Rue Pirovette." A print of Howarth's "Dutch Mill" is here, with several mezzotints by Millar after British Georgian portraits. An uncommon Haig cathedral piece, some fine-toned colored mezzotints of Belgian subjects by F. Cotton, black and white work by Ernest Lumsden, Affleck and Trowbridge, and a fine colored Stevenson mezzotint after Leonardo da Vinci are also shown. Mr. Mussmann is planning some special exhibitions of modern work to be announced later.

Gum-Prints by H. Ravell

In the Art Gallery of Pratt Institute, Brooklyn, is now shown a collection of some 100 gum prints by H. Ravell, now of Santa Barbara, Cala. Gum printing is a method of sticking pigment to paper, the image being given by a photographic negative, and the lights and darks by the depth of printing. The materials used are paper, gum-arabic or gelatin, bichromate of potassium and pigment. The paper is covered with a solution of the three ingredients and, when dry, is exposed to the light in contact with a negative. It is then soaked in water until that part of the pigment not fastened to the paper by the action of the light is washed away. With this technique, Mr. Ravell has secured remarkable results.

Many of the prints were made near Carmel, Cala., on a seashore of much variety.

Miniature Society's Show

The 20th annual exhibition of the American Society of Miniature Painters will open at the Arden Studios, 599 Fifth Ave., Nov. 20 and will supersede that which for several years has been held in conjunction with the Spring Academy.

All works from out of town intended for this exhibition should be consigned to the Artists' Packing and Shipping Co., 139 W. 54 St., N. Y., to reach them not later than Nov. 16. Owing to transportation delays it is advisable that miniatures be shipped at an early date. No miniatures will be received at the Arden Studios in packing boxes, or by mail or by express. All N. Y. City works must be received at the Arden Studios Saturday, Nov. 16, 9 a. m. to 5 p. m.

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LONDON LETTER

London, October 16, 1918.

As is usual at this season of the year, things are quiescent in the art world. The autumn exhibitions have not yet opened, art patrons are out of town pursuing other game than the relics of bygone centuries, and dealers are taking a well earned respite from the worries of the luxury tax and other business difficulties incidental to the time. Occasionally one of the "got-rich-quick" collectors from the provincial manufacturing centers makes a feverish journey to town, his pockets well lined and his mind bent on acquiring treasures for the ancestral home which he intends to build as soon as circumstances will permit. But on the whole a deep calm has settled on the precincts of Bond St. and St. James's, only disturbed from time to time by such occurrences as the unfortunate fire which at the end of August broke out at the Sackville Gallery, doing damage to the extent of £12,000 or more to Mr. Max Rothschild's old masters. The trouble appears to have arisen from the fusing of the electric wires in the outer office. The flames spread to the hall where a number of valuable paintings were lodged, and although they did not actually penetrate to the galleries themselves, the intense heat caused a great deal of damage to the works which were hanging there. In these days of high prices, an added terror is lent to cases of fire, for it is comparatively rare that care has been taken to bring insurance policies into line with present-day charges, so that when injury is done to furniture or decorations, the sum for which these were originally insured seldom represents anything like that for which they can now be replaced.

Death of Director of Dublin Art Gallery

The death of Sir William Armstrong, Director of the Dublin Art Gallery, occurred in August. The twenty-six years which he spent in this post gave him leisure for considerable art research, and many valuable works of criticism, notably those on Reynolds, Raeburn, Gainsborough, and Velasquez, resulted. His advice on matters of art was always eagerly sought by both dealers and collectors, and the sound knowledge which he had acquired was invariably at their service. He did much to add to the standing of the Dublin Gallery, and his judgment in regard to the selection of pictures was seldom found to be at fault.

British Museum Opens Its Doors

It is a step in the right direction that the trustees should recently have reopened to the public a certain small portion of the British Museum, and it is to be hoped that this merely precedes further favors yet to come. Although in the Antique Galleries casts have in many instances replaced originals, one must reflect that this precaution has been made necessary on account of air raid difficulties, and must be satisfied, even though the rooms do not wear quite that expression to which we are accustomed. Full advantage is being taken by the public of the privilege of visiting the Museum once more.

ITALIAN LETTER

Milan, Oct. 6, 1918.

The Brera Academy opened its Biennial Exhibition of National Art on Sept. 5 in the galleries of the Royal Pinacoteca, and Commandatore Giovanni Beltrami, the president of the Academy, in a brief inaugural address stated that the Academy was in doubt as to the advisability of holding this exhibition, owing to the fact that so many of the younger Italian artists are under arms, and the minds of the people in general are absorbed by serious cares; but that the opinion prevailed that it would be well, after all, to concentrate as far as possible the moral energies of the country to contribute to the elevation of the national spirit.

As to the exhibition itself, it may at once be said that whilst it presents little or nothing of the highest artistic worth, it is nevertheless not without considerable interest. Of 533 paintings and sculptures submitted to the jury 288 were selected. Not a few among the best works exhibited have been inspired by the war; for example, a sympathetic and well executed "Interior" by the Venetian painter, Cesare Vianello, entitled "Mothers of Humble Heroes"; a touching hospital scene by Adriana Miani-Polti; and two vast imposing canvases: "The Mothers," a bold and terrifying symbolic scene

by Alberto Ferrero, and "Belgium 1914," representing a golden-haired child with mutilated arms outstretched in the midst of thousands of nude dead covering an immense desolate plain—a work which, to a certain extent, recalls the famous war picture of Franz Stuck. Several interesting portraits are scattered here and there throughout the various rooms, the most noteworthy that of a lady by Antonio Alciati; two by Emilio Pasini, namely, Count Oldofredi, and "The Widow—Baroness E. S."; "Portrait of a Lady" by Amisani Giuseppe; portrait of Capt. Martini by Archimede Bresciani; and "La Borellina" by Mrs. Beril Tumiati, whose artistic ability has recently been revealed to Italian theatre-goers through her original and beautiful stage pictures for her husband's notable production of Shakespeare's "Twelfth Night," a setting which has aroused unstinted praise in various cities in Italy.

Of the landscapes, a sunset in Lombardy by Lazaro Pasini deserves first mention; other good works are by Grubicy de Dragon, Carlo Casanova, Luigi Calderini, Carlo Agazzi, Eugenio Marana, Emilio Borsa and G. Miti-Zanetti. Characteristic works of more than usual excellence are a pastel entitled "The Tavern" by Silvio Bicchi of Leghorn; "The Singer" and "Carmela" by the Neapolitan painter, Giuseppe Maldaelli, both rich and full of color; "Mother" by Pietro Verzetti of Vercelli, representing a mother and babe; two striking depictions of characters from the seamy side of Milanese life, "Dregs of Society"—three

New Sculptures by Fraser

James Earle Fraser is working on some sculpture commissions now approaching completion in his Macdougal Alley studio. He has just completed a seated figure in Caenstone of a young woman entitled "The Lotus Bud," for the country place of Mrs. Harry Payne Whitney at Roslyn, L. I. The figure, which someone has aptly named "The Daughter of the Nile," will be mounted upon a base in front of Mrs. Whitney's studio.

Among other works in the sculptor's studio are portrait busts of Charles Dana Gibson, Warren Delano and Dr. Albert Le Doux, the latter a noted chemist. Another portrait bust is a well modelled head by Joseph Olsen, U. S. N., a young Western artist.

Statuettes by Bilotti

Salvatore F. Bilotti, who spent the summer at Lake George, N. Y., has returned to his studio, 9 Macdougal Alley, where he is engaged in completing a series of allegorical figures relating to the war, to be cast in bronze eventually. The figures represent America, France and Belgium. The statuette representing Belgium has been recently completed and will probably be exhibited in this city and Phila. It depicts a ferocious beast crawling towards a nude maiden. Bilotti has been invited to exhibit one of his sculptures by the committee on the present Liberty Loan drive.

There is an exhibition of 15 oils by Miss Alice Locke, who has been a pupil of Henry

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NEW SATINOVER GALLERIES

The Satinover Galleries, long at 3 W. 56 St., have removed to 25-27 W. 56 St., the double residence of the late M. C. D. Borden, whose art collections and library were dispersed at auction through the American Art Association three or more years ago.

The first floors of these two handsome houses, which are connected, were used by Mr. Borden, that of No. 25 as his library and of No. 27 as his art gallery, and are so handsomely fitted and arranged that they make an ideal setting for the display of the primitives and the old masters, and of the handsome old furniture, in which the galleries specialize.

In the long and well-lit gallery, and against a most artistic and harmonious background of rich hangings and dark woods, are hung at present a number of pictures of unusual quality—some of them by early painters, little known here, but so interesting and rich in quality as to be worthy the study of the most serious collectors.

Notable among these is a beautiful "Holy Family" by Dominico Puligo, a contemporary of Andrea del Sarto, and which well might be mistaken for a work by that master himself, a "Virgin and Child" by that rare painter, the "Master of Ypres," whose nameplace has been made most familiar to the world through the war, a "Crucifixion" by that other little known painter, the "Master of Frankfort," suggestive of a Roger van der Weyden, a delightful portrait of Catherine de Medici by Francois Clouet, a large and striking triptych of the Crucifixion with a view of Bruges in the background, well attributed to Gerard David, and a charming little group by Masutta de la Spagna, "Virgin & Child and St. Ann."

Other notable primitives and early works are a Masagrupo, a XV century Siennese "Virgin and Child," and an excellent example of Lucas Cranach, the elder. There are also, among later works, two unusual pictures of Venice by Mariachi, a full-length standing portrait by Le Nain of the "Marquis de Cinq Mars," from the collection of Louis Philippe, a beautiful grey-toned harbor scene by Joseph Vernet, and a large and striking canvas, a beautiful composition suggesting both Rubens and Van Dyck by Willebouts Boschaert, an allegorical work, entitled the "Peace of Munster" commanded by the Prince of Orange, a superior example of Pieter Bloemaerts, and a fine half-length portrait of a man, in the manner of Titian, by Horazio Bernardi.

A large upright panel, with gold background, of the "Virgin and Child" by Francesco Tolentino, dated 1524. A decorative canvas by Sebastian Ricci, a church by Pieter Neefs' and two beautiful bust pastels of boys by John Russell, must also be noted.



TWIN ELMS
Gaetano Capone

Sold to an American collector

hoboes, and "Toselli's Serenade"—a tramp fiddler, by the well known cartoonist Aroldo Bonzagni of Cento Ferrara.

Last but by no means the least in interest or merit should be mentioned the Milan sculptor, Adolfo Wildt's remarkable bassorelief in marble, entitled "Maria da luce ai pargoli cristiani," a work which for delicate feeling and simple, unaffected charm is a marvel of plastic art, and one which is certain to bring new and deserved laurels to its author.

An exceedingly attractive semi-monthly art periodical has just made its appearance in Milan, and judging from its first issue it bids fair to fill a much-needed want for an illustrated journal devoted to artists and art matters published at a nominal cost. The new periodical is entitled "Le Arti" (The Arts) and is under the general editorship of the well known Milan writer and art critic, Armando Giacconi and Messrs. Arturo Parravicini and Enrico Quadri. The first number contains, in addition to an interesting article by Prof. Parravicini entitled "Two Roman Comunal Legends and their Monumental Origins," and an appreciative study of the Italian painter, Mario Biazzi by Gustavo Macchi, the first of a series of articles on war artists. English painters of war pictures are entertainingly and sympathetically dealt with in the present article, while French, Italian and American artists will figure in subsequent ones. Ivan Lavretsky.

B. Snell, at Gloucester, Mass., done by her under Mr. Snell's direction last summer, now on at the Art Alumni House, No. 296 Lafayette Ave., Brooklyn. The pictures are well painted and evidence the possession of a good color sense.

Montclair Museum to Close

The Montclair Art Museum will close Oct. 31, because of the coal shortage, for the winter.

AMERICAN LANDSCAPE SOLD

Gaetano Capone, the well known landscape and figure painter, who spent the summer at Fleischmann's in the Catskills, recently completed in his studio in the Bristol, 500 Fifth Ave., a strong and appealing landscape, "Twin Elms," which he has just sold to an American collector.

The picture, reproduced on this page, is one of the best that the artist has yet painted, having all his delicate and refined color sense, strength of composition, and poetic sentiment. The work is so truthful in its presentation of beautiful full foliated trees in a field of tender greens, all under a soft and luminous summer sky, that it proves the artist's love of and sympathy with nature, and will greatly enhance his deserved reputation as a landscapist and colorist of marked talents.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

ART BOOK REVIEW

LIFE AND WORKS OF OZIAS HUMPHRY, R. A.
By George C. Williamson, Litt.D. London: John Lane. The Bodley Head.

This is a fine volume and a scholarly biography of one of the "lesser known" Georgian British artists, deriving a pointed present interest from the recent Romney-Humphry controversy. It was the author, Dr. Williamson, who produced the evidence which determined the issue of the legal battle over the authorship of the picture of "The Ladies Waldegrave," previously supposed to be a portrait of "Mrs. Siddons and Her Sister" by Romney.

Dr. Williamson bases his biography upon original documents in possession of the R. A., relative to his subject, and original letters written by Humphry. The 286 illustrations, which embellish the text, enable the reader to form a fairly just idea of Humphry's power as a portraitist, at least, on the side of draughtsmanship. With a very few exceptions the portraits are not thrilling. Indeed, the level is that of an efficient and rather conventional portraitist, a face-painter whose chief ability consisted of "catching" a likeness with charity and dispatch. Nothing like genius ever "bursts" from his brush and only on the rarest occasions does his work get beyond the veriest mediocrity. A certain smoothness, softness, which is really a want of character, makes his work acceptable to the commonplace mind. A total lack of verve in the manipulation of material renders his art obsolete to the modern "technique" loving world.

If it were not for the references to greater men with which Dr. Williamson's text abounds, one might consider this work a labor lost, but the Georgian artistic period is so vital that any serious study of it is quite worth while. Americans will doubly enjoy the book for its references to their early artists, Copley, West and Stuart. A valuable catalog of Humphry's paintings concludes the admirable volume.

James Britton.

THE USE OF CONTROVERSY

The art season opens with some interesting controversies, the waging of which we welcome to our columns, as we consider it a gratifying proof that even in the crash of arms in this world war, interest in the arts is still widespread and burning. As Gladstone truly said, "the best preservative of a government and the life of a people is agitation regarding said government," so the best possible incentive to continued and growing interest in the art life of America are controversies of the kind that we have made public of late and continue this week to publish.

While we at times take our part editorially in these art and art trade controversies, we are always pleased to receive and publish communications from those who may differ with other correspondents or with our own opinion, and while we give space today to further adverse criticism of Miss Mechlin's condemnation of the art of the Russian painter, Boris Anisfeld, in her letter to Dr. Brinton, published by us last week, and especially to her action in attempting to prejudice the country's museums against said art, we are pleased to publish also a defense of her views and action from a valued correspondent. We have always wished this journal to be an "open forum," as it were, wherein artists, collectors, dealers, and art lovers may find an opportunity to freely express their views on timely and interesting topics with the knowledge that through an art newspaper—now weekly—they can more quickly obtain the attention and interest of all art lovers than through even the dailies, not read as a rule for art information and under present conditions too crowded for space to give much attention to the subject, or through the few art monthlies, necessarily made up far in advance of their publication dates, and consequently not available for news.

CORRESPONDENCE

Albert Stern vs. Miss Mechlin

Editor AMERICAN ART NEWS,

Dear Sir: I have read with interest the correspondence between Miss Mechlin and Dr. Christian Brinton in the AMERICAN ART NEWS of last week in reference to the coming Boris Anisfeld exhibition. I have also read the very cogent editorial in the same issue, and, moreover, I have seen the collection of Boris Anisfeld's work now in the galleries of the Brooklyn Museum.

Although the main questions at issue in this controversy have been fairly threshed out, something may be said from the artist's point of view. It is from this viewpoint that I venture to write.

I have been and am always a believer and strong advocate of the protection and patronage by our people of their own artists, yet it has always seemed to me necessary—nay, incumbent upon us to hail the advent of the work of the foreign artist and to become familiar with his performance.

Such open-mindedness can but supplement the early education in art that most of us received abroad in European schools and create in the layman a catholic understanding of all art.

It is therefore surprising to me to find Miss Mechlin, connected as she is with an institution as comprehensive as the Federation of Fine Arts, attempting to ban the exhibition of the works of Boris Anisfeld.

It is not my intention to speak critically of this work, but after having seen it I must say that Miss Mechlin's statements are far more "distorted" than in most instances is the drawing of Anisfeld. There is a great deal that is most interesting in this painter's work—color that is personal and brilliant and a mood of expression which is both Russian and often peculiarly his own,

Says Miss Mechlin:

"We are fighting today a great fight for civilization, for the supremacy of the spiritual over the material, for those things which tend to make life more noble, more beautiful, more fine, and we are giving in the cause the best of our manhood—those whom we hold most dear. Certainly it is our sacred duty under these circumstances to do nothing to hinder, to pull down, or destroy that for which so gigantic a sacrifice is being made."

Miss Mechlin, for some astonishing reason, makes her plea for the abandoning of this exhibition by the museums partly dependent upon the fact that "we are at war," that "we have made great sacrifices," and that therefore "we must only show what is pure, noble, spiritual—that which will help our national life." Miss Mechlin seems to know definitely what is "pure, noble, spiritual?"

But art that endures has no particular concern with war. War is ephemeral; it passes. Virtually no great artists of the past have been actuated in their expression through war, although it has often raged furiously about them. War, as such, is not subject matter for great art; witness the miles of battle pictures that have been painted, only to be justly neglected.

Nor has any great art ever been intentionally didactic. Great art is never consciously moral. It is invariably born of a mood; it is always passionate, joyous or tragic. That it exalts, ennobles, suggests by its essentially pictorial quality, is, of course, true, but it is well to realize that the ultimate verdict on a work of art is a universal verdict, and that to attain such judgment, complete freedom of expression must be granted the artist and equally free means of viewing his work given to the public.

It is for these reasons and because the above principle must be upheld that I sincerely trust Miss Mechlin's attempt to thwart this exhibition may not succeed.

There is always a fight going on for better conditions in civilization, but opinions are various regarding the most potent means for bringing these conditions about.

For the artist it seems to me, above all, unhindered freedom of expression is paramount when he addresses a public that he hopes can learn, and that eventually does learn, to accept and understand his point of view.

That this point of view comprehends the entire gamut of life is self-evident, and it is doubtful whether by arbitrary interference any individual or individuals can pre-judge that which is to go before the public.

Sincerely,

Albert Stern.

New York, Oct. 22, 1918.

The Mechlin-Brinton Controversy

Editor AMERICAN ART NEWS.

Dear Sir:

I started to write you about the controversy between Miss Leila Mechlin and Mr. Christian Brinton and before I knew it had two thousand words or more, which of course, is quite beyond the available space of the ART NEWS and the patience of your readers. As the controversy includes the whole question of what is worth while in art, I propose writing you in weekly installments, a chapter at a time. Miss Mechlin needs no defense and she is quite able to take care of herself, but nevertheless I venture to express the thoughts aroused, or rather fanned, by her letter and its critic.

This communication has nothing to do with the question as to whether Miss Mechlin's estimate of the work of the Russian painter, which it is proposed to exhibit in all the museums in the country, is right or wrong. I have seen neither the originals nor the photographs and therefore have at present no opinion to offer as to the merits of the work. However, the artist's portrait leaves one with the antipathy that the virile must ever have for the male who puts himself on record with a décolleté garment. I judge from the face and the name that he belongs to a race of much older history than the Slavic. It would be indeed a pity if the first thing to come to us out of regenerating Russia should be degenerate.

I am glad that there is one strong, brave woman to champion the cause of good taste and common decency in art as she sees it, and to face unflinchingly the scornful indictment of narrowness and obstruction to liberty and progress and all the stock ammunition of those who, to quote the great alienist, "fall into raptures and exhibit vehement emotions over works which are manifestly ridiculous and degrading."

It requires so much more courage for a woman to take this stand, for people are still under the ancient delusion that women are more prudish than men. And all who know Miss Mechlin will be convinced that when she says, "to send out such paintings as works of art at this time would be, I believe, a crime and a national calamity," no view of the originals would modify her verdict, and therefore the reproach for condemning this collection before seeing the originals is not just.

To say that one should not judge a work of art by a photograph is true only to a certain extent. One could not form a correct estimate of a Monet without seeing the original but one can decide from a photo-

graph that a Gothic cathedral is beautiful and "Carpenter's classic" ugly, and Miss Mechlin's judgment in condemning this show is no doubt based on characteristics which no color, tone, finish, quality or surface would justify in her opinion. Her critic shows lack of sense of values when he weighs the question of courtesy toward himself against her conviction that a wrong to art is imminent.

Yours very truly,
N. Y., Oct. 23, 1918. Charles Vezin.

"Upon What Meat, etc."
Editor AMERICAN ART NEWS.

Dear Sir:

I was both interested and amused at the letters published in your last issue, exchanged between Miss Leila Mechlin and Dr. Christian Brinton, in re the coming exhibition of the works of the Russian painter, Boris Anisfeld. I say "amused" because Miss Mechlin's action in this matter, as also her attitude toward the works of an artist which she had never seen nor studied, seems to me to be the logical outgrowth of placing undue powers and authority of direction in one who, as you say, has presumably never had the opportunity of sufficient study, especially abroad, of the field of art in general to make her an authority. It seems to me that the directors or trustees of the American Federation of Arts should not permit an officer or paid employee of their organization to write, in their official capacity, any letters for or against art exhibitions, in advance of these being held especially to the country's art institutions. If the directors or members of the council of the Federation had themselves seen and studied Mr. Anisfeld's works and considered them unfit for exhibition, they would have been privileged to empower Miss Mechlin, as the Federation's secretary, to enter a protest to the country's museums, as coming from the Federation itself, and such a protest would, undoubtedly, have been heeded, but I contend that Miss Mechlin was not privileged to make such a protest in her official capacity.

I am tempted to paraphrase the immortal Williams's sentence: "Upon what meat hath this our Leila fed, that she hath grown so great?" Yours very truly,

American Museum Director.
Gloucester, Mass., Oct. 22, 1918.

OBITUARY

H. Ephriam Benguiat

H. Ephriam Benguiat died Oct. 31 at the Mt. Sinai Hospital, aged 67. He was the eldest of the several Benguiat brothers, the best known of whom were and are Isaac, Vitali and Benjamin, and was the father of Mordecai and Joseph, who are also well known, as well as was their father, in the antique rug and textile trade. Mr. Benguiat was born in Smyrna, of Spanish-Jewish parentage, and had a wide knowledge of old weaves and textiles. He had a serious business dispute with his brother Vitali a few years ago, which affair brought his name into prominence here.

ART BOOK REVIEW

Cameo Portraiture in America. By Howard M. Chapin. Edition absolutely limited to 100 copies; illustrated. Preston & Rounds Co., Providence, R. I. Price \$3.

Mr. Chapin has sought out a theme that has not hitherto been exploited, and he has built up a thin volume that will make a strong appeal to both artist and connoisseur. The text was originally prepared as a paper which was read on April 10 of the present year, but the demand for it was so great that it was put into its present book form.

Cameos are usually cut in agates, sardonyx being the best adapted to the purpose, or in certain tropical shells having two layers of color. Other substances less commonly utilized for making cameos are certain birds' eggs, glass, glass paste, lava, coral, and various hard minerals. The art of cutting gems and semi-precious stones in low relief goes back many centuries before Christ. The earliest cameo now known, according to the Chapin book, is the stone in the ring of Polycrates, carved by Theodorus of Samos in the VI century before Christ.

The art of cameo cutting was practised extensively by the Egyptians, Greeks and Romans, but fell into disuse during the IV century A. D., and, although occasionally practised, was not revived upon a large scale until the XV century. Then it came into vogue in Italy and spread to France, where for a time it was extensively cultivated. At present very little cameo cutting is done outside of Italy. Cameos were generally cut in allegorical or ornamental designs, but cameo portraiture has been occasionally practised. Mr. Chapin concerns himself particularly with American cameo portraiture in his present monograph. He names George O. Annable of Providence, William Morris Hunt of Boston, John C. King of the same city, who cut cameo portraits of Horace Greeley, Benjamin Franklin and John J. Audubon; Augustus Saint Gaudens and Margaret Foley as the leading exponents of this art in America.

CHICAGO

The mid-west branch of the Art Alliance of America is now a well assured institution, as the recent luncheon at the Institute served to demonstrate. This was in the nature of an informal meeting to bring the members and their newly chosen officers into closer association. Mr. Geo. Arthur Stephens, of Moline, Ill., as president of the organization, received an enthusiastic welcome from the members, and memorable addresses were delivered by those best qualified to speak upon the past and future of art in this locality. Frank G. Logan, Mr. Glenn of the Illinois Manuf's Association, Mr. Voight, and Miss Lena McCauley were among the speakers of the occasion. A meeting of the executive committee was arranged for the near future to carry on the work of completing the organization and putting it on a working basis.

The exhibition of Applied Arts, and an exhibition of small bronzes by the National Sculpture Society, opened at the Art Institute last week, the former serving to remind one that craftsmanship is not entirely dead, and that Chicago has a nucleus for the efforts of the Art Alliance.

The exhibition of curiously dyed and block printed fabric was particularly alluring. Stained and leaded glass, pottery, jewelry, metal work, weaving, tapestry, embroideries, enamels new in design and exquisite in execution are shown.

The small bronzes having been first exhibited in N. Y. require no further comment here save that Chicagoans find them one of the most pleasing assemblages of art in the round ever shown at the Institute.

Fred Grant, who passed from the art world into the navy with the rank of first class painter, is now first petty officer, and has been commissioned to adorn the officers' clubroom at Great Lakes with a large mural over the mantelpiece. He elected to do a marine which in this setting, the replica of a ship's cabin, is most appropriate. The scene represents an incoming sea at eventide, with a group of mermaids in the foreground signalling a flock of seaplanes on the far horizon.

The Reinhardt galleries are exhibiting a superior example of H. O. Tanner's "Christ Walking on the Waves."

A portrait show, in which seven or eight of the best local artists will be represented through their recent work, will open at Carson, Pirie and Scott's Nov. 1. Pauline Palmer, Mrs. Anna F. Stacey, Ralph Clarkson, Paul Bartlette, E. Martin Hennings, and Mrs. Cecil Clark Davis are among those who will exhibit. Miniatures by Mrs. Carl Buehr and portrait busts and figures by Albin Polasek and Emil Zettler will lend variety to the show.

Joseph Pierre Nuytten is overwhelmed with commissions for future sittings as a result of offering his services to assist the sale of Liberty Bonds in the fourth drive. His "fifteen minute" sketches of all buyers through Carson, Pirie and Scott drew so many people to the department that he is obliged to complete the contract after the drive has closed.

Marian Dyer.

SAINT LOUIS

The thirteenth annual exhibition of paintings by American artists, now at the Art Museum, although conservative, shows general strength. Daniel Garber's tender landscape, for example "Hawk's Nest," is noteworthy because the artist has used bolder colors than on previous occasions; John F. Carlson's "Forest Silence" shows a similar advance, also through the use of positive color. Tom P. Barnett has on exhibition a successful landscape of snow and water, called "Windswept."

Dines Carlsen's well-composed and delicately colored still-life "K'ang-shi and Quinces" would at first blush be mistaken for his father's work. Eliot Clark's "Cloud Drama" represents a gigantic procession of clouds, beautiful in power and movement. Paul Dougherty sends his "Battalock Cove"; Ross E. Moffet, "The Gossips"; Haley Lever, "Morning in the Harbor"; Jonas Lie, "The Mill Race," a capital picture; Robert Henri, "Macedonia—Indian Girl," and Ernest Blumenschein, "An Indian's Life."

Oscar E. Berninghaus's "A Family from the Pueblo" depicts three Taos Indians grouped with a horse in bright sunlight. Childe Hassam sends his "Allies' Day, 1917." George Bellow's characteristic "Easter Snow" is also shown.

The exhibition will be followed in November by an exhibition of small bronzes by American artists; and that by one in December of paintings by Canadian artists.

The Noonan and Kocian galleries have on exhibition: Sir Henry Raeburn's portrait of Mrs. Baillie, and Sir Martin Shee's portrait of Sir Henry Holford; landscapes by Diaz, Daubigny, Inness, Wyant and other masters; figure paintings by Israels, Blommers, and Ballard Williams; animal paintings by Willem Maris, Mauve, and Horatio Walker; and a collection of original drawings by Louis Raemaekers.

BUFFALO

The exhibition of oils by the late Henry Golden Dearth, now on in the Albright Gallery, is one of the most important displays of American artistic works in this country, and represents the lifework of a forceful American painter.

The artist painted many canvases during his early years but only 18 of these are shown here, and these carefully selected by Director Cornelius B. Sage-Quinton as the most important of his works of that period. Here are seen the "Old Church at Arbonne," one of the artist's best known French subjects, loaned by Louis A. Lehmer of New York, who also loans the "Old Windmill"; and "Picardy Marshlands," formerly in the collection of Peter Schemm of Phila., and which at present is owned and loaned by Mr. George Eastman of Rochester. Several important paintings are of the harbor of Boulogne-sur-mer. Three of the most beautiful examples of the early period of Mr. Dearth's work are in this room and fortunately belong in Buffalo; "Russet and Gold" is owned by Gen. Edmund Hayes and "Evening Glow" by Mr. George Cary. The third, "Road and Canal," belongs to the permanent collection of the Albright Gallery. "Emerald Night" is owned and loaned by the Folsom Galleries, N. Y., as are several others in the collection.

Other exceptionally beautiful examples are "Twilight, Boulogne Harbor," "The Temple of Love," "The Inner Basin, Boulogne-sur-mer" and "Landing the Fish," etc. "Brattleboro" and "The Hudson" are the two earliest in the collection and extremely appealing in their delicate tones.

On the east and south walls of Gallery XVIII are the exquisite "pools" produced by Mr. Dearth in the second period of his work. These are most unusual in conception and also in technique. Some of these compositions include figures posed on the rocks or near the pools. More numerous are the exquisite pools, most of which were painted in Brittany.

On the north and west walls of the same gallery (XVIII) is shown a famous group of marines by this artist. In them Mr. Dearth has accomplished the admirable and difficult task of combining an unmistakable originality with an authentic loveliness.

In the large north gallery are shown about 35 of the last canvases that Mr. Dearth ever painted, including the last picture that he was working on when his death occurred and which promised to be his best. This was the third and last period of his work and without doubt the very last canvases he painted were the most important. The subjects are principally still life and beautifully posed figures against remarkably painted backgrounds. The still life studies are either compositions of Gothic or Renaissance works of art or in some of the rarest art reproductions of Oriental screens or Chinese figures. The "Offering to Buddha," which holds the central panel and is loaned by M. Parish-Watson, is one of Mr. Dearth's best works, as are also "The Green Robe," owned by Mr. Mitchell Samuels; the "Still Life" loaned by Mrs. Chauncey J. Blair, Mr. Pratt's beautiful "Jan," the two beautiful virgins of different periods, loaned by Mrs. Robert M. Thompson and the Chicago Art Institute, the "Lady of the Iris," the "Butterfly Orchid" and many others. It would simply be impossible to choose from among the works of this room. Each has been carefully selected as most representative of that particular period or phase of the artist's work.

The collection was organized by and is under the management of Cornelius B. Sage-Quinton, Director of the Albright Gallery, who will send it to every museum in this country and in Canada. Later on it is expected that this exhibition will be sent to Paris, where Mr. Dearth was so well known, and where his works found recognition.

INDIANAPOLIS

The current exhibitions at the John Herron Art Institute are "The Soul of France," lithographs of the war pictures by Lucien Onas, one of the official artists of the French Government, and lithographs of drawings by 48 American artists, contributors to a war fund for soldier artists; also the permanent and loan collection, including the group of pictures owned by Frank C. Ball, and a collection of ancient Chinese paintings, antique and modern instruments of warfare. The Art Association offered in the state 92 free scholarships by competitive examination to the John Herron Art School for the year.

Miss Olive Rush of N. Y. City will occupy Wayman Adams' studio during the latter's absence in Phila. and New York.

Miss Ann Todd has been appointed assistant secretary of the Art Association to plan entertainments for soldiers from the various local cantonments. A bronze tablet of William H. Churchman, founder of the Indiana State School for the Blind, has recently been placed, the work of Myra R. Richards, a local sculptor.

BOSTON

The local art season has been given a lively start by the fortnight's exhibition now on at the Boston Art Club of works by New England painters. The liveliness of the show is explained by the fact that the pictures were chosen by Charles Hovey Pepper, this being his first work as chairman of this year's exhibition committee at the club. The more staid members of the club were somewhat bewildered when they entered the gallery and viewed this show until they remembered who was their new exhibition committee chairman and recalled that Mr. Pepper was a member of the historical club committee which travelled all through the States east of the Mississippi and selected 48 canvases to show in the home gallery. Thinking to spare the feelings of some persons in the club, that committee decided to put in no pictures by a member. Then there went up a shout such as "Academy Newbury St. had seldom heard, nor was it altogether a paean of approval. This time Mr. Pepper has put in some of the members' work, but having again done the picking, the results are decidedly interesting, not to say exciting. "I didn't know they allowed such things in here" asped one member who honestly could not make out what Cézanne and the rest of those chaps were driving at. He was gazing at two particularly startling landscapes by Oliver Chaffee, hanging on either side of Carl G. Cutler's "jumpy" realistic portrait of this same disturbing Mr. Pepper. It is as if the genial new exhibition committee chairman were smiling back at the startled fellow clubman and remarking: "Yes, I picked 'em. Aren't they bully? Everyone of them represents an honest effort to 'put the thing over' as the individual painter sees it."

"Anarchy!" the reactionary may shout, and, indeed, the boldest progressive might stop short of the individualistic perspectives that Mr. Chaffee gives to his houses, along with his luscious and sprightly color. As if in support of the academic members' opinion, Mr. Pepper has dragged out of the recesses of Frank Tompkins' studio a canvas called "The Anarchist" which many of his friends believe to be one of the best things he ever did and a standing reproach to the fate that has kept him mostly occupied with portraits. Arthur C. Goodwin proves by two new oils that he is never contented with a formula, no matter how serviceable it may be. He shows a theatre interior during a performance and a view of Gloucester which exhibits in new lights his interest in emotional color and depth of air. Charles Hopkinson's "Fishing Boats Go By" is agreeably original in its patterning of shadow on a towering sunlit cliff. Martin Mower's feeling for color in terms of light is exemplified in his "Class Day, Harvard."

Points of interest are to be discovered in all the exhibits of this vigorous show; in fact, although the visitor may return for a second look at such works as "Spruce Woods" by Philip Little, "Northeast Wind" by Elizabeth Wentworth Roberts, "Dignity of Summer" by Carl J. Nordell, "War Logs" by George H. Hallowell, "Banana Trees" by E. Ambrose Webster, and "A Maine Fjord" by Joseph B. Davol.

Other painters represented are Theophile Schneider, Francis J. Flanagan, Samuel B. Baker, Charles Henry Richert, Dr. Deeman W. Ross, J. H. Greenwood, Harry Neyland, Robert S. Woodward, August Satre, Harley Perkins, Eben H. Comins, and Charles H. Aiken.

Ernest Sherburne.

PHILADELPHIA

Six subscriptions of \$100,000 each were received by the Artists' Committee in the last week of the Liberty Loan campaign in the "Quartier Latin" drive, held in the Roof Garden of the Bellevue-Stratford Hotel, carrying therewith the privilege of portraits of the subscribers by Julian Story, Leopold Seltzer, Adolph Borie, H. H. Breckenridge, Albert Rosenthal, and Violet Oakley. The subjects of the portraits will be Messrs. Caleb Fox, Percy M. Chandler, Nathan Folwell, J. H. Weaver, Mrs. Weaver, and Mrs. Walter S. Thompson. The total of subscriptions, including these six, amounted to more than \$2,500,000. Many local artists will be busy in their studios for several weeks to come, putting the finishing touches to portraits begun in the temporary ateliers, although more than 100 have been finished, 50 others are partly complete and about 25 are yet to be painted. The entire collection will be placed on exhibition in the Art Club gallery about Nov. 17.

The management of the Pa. Academy announces that, owing to exemption by the Board of Health, its schools in painting, sculpture and illustration are open.

In order that the 6th annual watercolor exhibition may help to win the war, exhibitors will have the opportunity of donating to the War Relief Fund the whole of the purchase price of any work sold, or, if pre-paid, 35% of the same. The exhibition will be on view Nov. 10-Dec. 15, both inclusive, at the Pa. Academy. Eugene Castello.



By A. G. Heaton

AN ARTIST'S PROTEST

Editor AMERICAN ART NEWS,

Dear Sir:

I desire to state a few facts of my experience in connection with the Window Display Art Committee for the late loan.

I received, with many other artists, a circular inviting a picture suitable for the cause to be exhibited on Fifth Ave. I called on the committee, seeing Mr. Towle, and a 4 by 6 canvas was suggested.

I spent much of a week painting a subject consisting of three American soldiers in the act of bayoneting a Prussian Boar standing with bloody tusks over the prostrate forms of a woman and two infants.

The picture was sent in, praised personally to me by Mr. Towle, and I afterwards learned that it was the only one wanted by a committee from Newark but was refused to appear first in New York, as I desired.

But a little later, I heard it had been sent to a small New Jersey town, contrary to agreement.

I demanded its return and it was brought back, but, as was afterwards told me, the committee of three secretly decided its element of frightfulness made it unsuitable, despite its merits, for Fifth Ave., though at the same time they permitted a picture to be exposed showing a child with both hands cut off, making the flimsy excuse that it was a fact and my picture an allegory. Instead of telling me their decision at once and leaving me free to readily find a good place for it, they locked it up for a week or ten days and, when I then called again, said it was too late to do anything with it, although again complimenting the picture, hoping they could use it in future and that I would paint something else for them.

Thus, despite their hypocritical professions, they managed to injure me, in fact, at every turn, which was not only most unjust (in the opinion of all disinterested persons who have seen and highly praised the picture as combining high art quality with a spirited and inciting idea), but most cowardly to so aged and respectable an artist.

The assassin spirit is often manifested in N. Y. art cabals and coteries toward those who dare to be independent and not seek common justice by grovelling obsequiousness. As some artist of manly frankness once wrote in the AMERICAN ART NEWS, "Everyone in the game knows that politics plays as large a part in the art world today as it does in Tammany Hall. If in with the elect, your reputation is made, no matter how badly you paint; if not in with the elect, your reputation is not made, no matter how well you paint."

In conclusion, I protest against artist judges who, like those on the committee, take the best places for themselves. Judges should be honest, just, and disinterested men, not in or influenced by the profession.

New Rochelle, N. Y., Oct. 23, 1918.

Yours sincerely,

A. G. Heaton.

P. S. I dare the committee to give my picture equal and joint showing with their own anywhere.

Leon Dabo, the well-known painter, whose frequent trips to France have resulted in an interesting series of lectures at Arbuckle Institute, Brooklyn, the past few years, has been made a first lieutenant in the Corps of Interpreters of the U. S. Army, and has sailed for France. He is peculiarly fitted to perform such duties, having lived much of his life in Italy and France. He is often spoken of as a born linguist for, in addition to French and Italian, he speaks fluent Dutch and German.

Carlton Cattnach Fowler, after completing war posters, is painting landscapes at Lee, Mass.

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Mr. Isaac Simmons and family spent a large part of the summer at Greenport, L. I., making motor trips around Long Island.

Messrs. Harold and Walter Ehrich spent the summer in and around New York, doing more or less motoring over the weekends.

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Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.
The Art Alliance of America, 10 E. 47 St.—Textile designs through the month, 10 A. M. to 6 P. M. daily except Sundays.
Babcock Galleries, 19 E. 49 St.—Exhibition of American paintings. Through the month.
Braus Art Gallery, 2123 Broadway—Portraits by G. Laurence Nelson, to Nov. 4.
The Bronx Exposition, E. 177 St., West Farms—Arts, sciences and industries, to Nov. 1.
Brooklyn Museum, Eastern Parkway—Works by the Russian painter, Boris Anisfeld, from Oct. 30 to Dec. 1.
Erich Gallery, 707 Fifth Ave.—Paintings by early Belgian (Flemish) artists, including examples by Rubens, Van Dyck, Teniers, etc., etc., and in the Print Gallery, prints (etchings and engravings in black-and-white and in color) of Belgian subjects by such well known etchers as Cameron, Haig, Brangwyn, Sennseney, etc.
The Ferargil Gallery, 24 E. 49 St.—Modern American paintings until Nov. 1.
556 Fifth Ave., under the direction of Mrs. Albert Stern—Watercolors by George O. Hart, to Oct. 27.
Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.
Gorham Galleries, Fifth Ave. at 36 St.—Carry-on exhibition of American sculpture. Patriotic and war subjects, Nov. 9-30.
The Little Gallery, 4 E. 48 St.—Hand-wrought silver, lustre ware and Tenebra weavings.
Macbeth Gallery, 450 Fifth Ave.—15 American paintings to Nov. 13.
Macdowell Club, 108 W. 55 St.—Group exhibition by eight artists to Oct. 27.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. An XIII century statue of the Virgin and Child. Drawings by Leonardo da Vinci; a Wei tomb entrance, reliquary of St. Thomas, a Becket, silver with Niello decoration, etc.
Milch Galleries, 108 W. 57 St.—Fine American paintings. Through the month.
Montclair Art Museum, Montclair, N. J. Summer sketches. Through the month.
Museum of The American Numismatic Society, Broadway near 155 St.—War insignia. To November 1.
National Arts Club, Gramercy Park—Three recent canvases by Ralph Albert Blakelock.
The National Society of Craftsmen, 119 E. 19 St.—Works by soldiers and sailors, indefinite.
N. Y. Historical Society, Central Park West and 76 St.—Drawings of powder horns. End of Oct. through Nov.
New York Public Library—Print Gallery (Room 321) Making a Lithograph.
The original drawing by Hugh Ferriss, of "The 4th of July parade convoyed by airplanes passing the Public Library"; also a drawing on stone by Bolton Brown and Leo Mielziner's portrait of himself.
Pratt Institute Art Gallery, Brooklyn—Gum prints by H. Ravell. Indefinite.

The Touchstone Galleries, 118 E. 30 St.—Hand-decorated silks, gowns, lampshades and table covers from the Noank Studio. Pottery from the Dragon Fly Kiln. Miss Hanson's handmade and decorated furniture, through Oct. 28.

ART AND LITERARY AUCTION SALE CALENDAR

The Anderson Galleries, Park Ave. and 59 St.—Part II—"The Shakespeare Library formed by an English collector" with other books of ancient and modern English literature. Monday, Tuesday and Wednesday, Oct. 28, 29 and 30, at 2:30 P. M. daily. Autographs and MSS. from the collection of C. F. Gunther, Thurs. aft. and eve., Oct. 31. Library of the late Royal S. Perry, on the History of California and certain first editions, Friday and Monday afternoons, Nov. 1 and 4.

Keeler Art Galleries, 12 Vesey St. near Broadway—the famous Gus Brown collections of rare antiques, Monday, Oct. 28, and continuing following days until all is disposed of at 1:30 each afternoon.

BOSTON—C. F. Libbie & Co.—Americana, including town histories, genealogies, Civil War books, almanacs, early imprints, newspapers, Indians, New England primer dated 1789, etc. Oct. 30-31, each day at 10 and 2 o'clock. Dramatic literature, being duplicates from the Robert Gould Shaw dramatic collection, together with some Americana and miscellaneous books, including American and English theatrical biography and history, Shakespeariana, history of the stage, old plays, rare portraits and prints, old mezzotints and lithographs, extra illustrated books, fine bindings, etc., Tuesday, Nov. 5 at 10 and 2 o'clock.

ARTISTS' EXHIBITION CALENDAR

Arden Studios, 599 Fifth Ave.—Twentieth Annual Exhibition of American Society of Miniature Painters. Opens Nov. 20. Exhibits received at Arden Studios, Nov. 16, 9 A. M. to 5 P. M. Out-of-town exhibits at 139 W. 54 St. by Nov. 16.
New York Water Color Club—Twenty-ninth Annual Exhibition—American Fine Arts Gallery, 215 W. 57 St.—Nov. 24.
The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa. Sixteenth annual watercolor exhibition. Opens November 10, 1918—December 15, 1918.
The Pennsylvania Society of Miniature Painters. The Pennsylvania Academy of the Fine Arts. Nov. 10-Dec. 15. Entries before Oct. 28.

COMPETITIONS

The Architectural League, 215 W. 57 St.—The Henry O. Avery prize of \$50 for sculpture and a special prize of \$300 for the best design submitted by an architect, sculptor and mural painter in collaboration, for a jardiniere for the Vanderbilt Gallery. Drawings and models must be delivered at the League rooms on November 1.

Robert H. Dodd Retires

With the coming dispersal of his collection of 2,500 rare books and MSS., Robert H. Dodd, publisher and collector, will discontinue his business as a dealer in old books, which he has carried on for some forty years.

Mr. Dodd has specialized in American and early English literature, at one time was a partner of the firm of Dodd, Mead & Company, and for a number of years has published the work known as Book Prices Current. In this publication, L. S. Livingston was associated with Mr. Dodd for some time.

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Mr. Charles Kingsley, formerly associated with Robert H. Dodd, publisher and collector of rare books, has joined the executive staff of the Anderson Galleries. Mr. Kingsley, who has had a long and varied experience in the book business, will assume a responsible position with the Anderson Galleries, succeeding Mr. Travis Hoke.

Mr. Michael Nathan, of Lewis & Simons, made several brief motor trips during the summer, making his headquarters at his Brooklyn residence.

Old Masters and Objets d'Art

AMERICAN COLLECTORS AND DIRECTORS OF PUBLIC MUSEUMS who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English Collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

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Send for Circular
FLORENCE B. NEEDLY, Curator

ART AND BOOK SALES

Schott Arms Collection

One of the first sales of the season scheduled by Scott & O'Shaughnessy is the collection of arms formed by Charles M. Schott, said to contain many unusual and rare specimens. This will be dispersed at the Scott & O'Shaughnessy Gallery, 116 Nassau St., about Nov. 12.

No book sales have been announced as yet by this auction house.

Chauncey I. Blair Collection

The sale of the Chauncey I. Blair literary collection will take place at the Anderson Galleries Dec. 11-12.

This collection was formed by the late Chauncey I. Blair of Chicago, and the sale will follow the dispersal of the Herschel V. Jones library.

Cravesloot Library Sale

The sale of the library of Baron V. Cravesloot, which comprises many rare MSS., volumes of early travels, examples of heraldry and other rarities, is announced by R. W. P. de Vries of Amsterdam, to

take place in that city Nov. 5-7. It will be conducted by R. W. P. de Vries, who opened his sales season in October.

Sale of Camperdown Jewels

The sale of the collection of Camperdown jewels took place late last month in London. It contained many jewels of historic value, including several gems once in the possession of Queen Victoria. A cameo portrait of Queen Victoria and the Prince Consort, and a Chinese belt with jade buckle, given by the Emperor of China to General Gordon, were among the interesting objects dispersed.

William T. Emmet Library Sale

Many first and early editions of English and American literature, among them the works of the early writers on discovery and exploration, were dispersed at the first session of the sale of the library of the late William Temple Emmet, at the Anderson Galleries, Monday aft. last, when a total of \$3,482 was realized for 293 items.

The highest price, \$410, was paid by N. K. Beals, for No. 124, a rare first edition of poems, chiefly in the Scottish dialect, by Robert Burns, printed by John Wilson, Kilmarnock, 1786.

No. 125—The first Edinburgh edition (1787) of Robert Burns' poems, chiefly in the Scottish dialect, was purchased by George D. Smith for \$360.

No. 109—The proofsheets of "Jocoseria," by Robert Browning (London, 1883) went to George D. Smith for \$230.

At the second session, Tuesday aft., 300 items were sold for \$3,258.

No. 307—"Summa de Geographia," by Martin Fernandez de Enciso (Seville, 1519), a rare copy, purported to be the first book printed in Spanish relating to America and the first treatise on navigation ever published, was purchased by George D. Smith for \$360.

No. 352—"She Stoops to Conquer; or, the Mistakes of a Night," by Oliver Goldsmith (London, 1773), first issue of the first edition, went to F. C. Drake for \$200.

At the third and final session, Wed. aft., 281 items were sold for \$2,655, making a grand total of \$9,396.

F. C. Drake paid the highest price, \$435, for No. 690, "Comedies, Histories and Tragedies" by William Shakespeare (London, 1685).

No. 700—"The Cenci" by Percy Bysshe Shelley (Italy, 1819), rare first edition, was bought by the Brick Row Book Shop for \$135.

The Gus Brown Sale

The fourth session of the Gus Brown sale of stamps and coins at the Keeler Art Galleries, No. 12 Vesey St., Thursday, Oct. 17, netted \$610. The total for the first week's sale was \$1,770.

The sale of the guns, pistols and Indian relics began Tuesday last, and the first session fetched a total of \$950.

At the second session, held on Wednesday, Oct. 23, the total was \$750.

WITH THE ARTISTS

F. Luis Mora spent a busy summer at his studio, 142 E. 18 St., where he was executing commissions for the Government. Lieut. Reuterdal, who is in charge of the Publicity Department of Naval Work, has recently requested Mr. Mora to make a poster 27 ft. long for the Shipping Board. Mr. Mora has also submitted two posters for the coming fourth Liberty Loan.

His poster in front of the Public Library is a fine example of his art. "A Bit of No Man's Land," also in front of the Library, was also made by Mr. Mora, in collaboration with Edward Field Sanford. The artist is finishing a portrait of a "Gentleman from the West."

Horace Brodzky has lately completed a fine poster entitled "Les Fusils remplaçant les trompettes," to be used for the American tour of the 86 soldier-musicians who are to tour the U. S. for the American Red Cross under the auspices of the French Government. Mr. Brodzky's poster gives an impression of an incident at Chateau Thierry when musicians exchanged instruments for rifles, hence the title. The poster, which will measure 39 by 27 inches, will be printed in full color.

Prof. George Breed Zug, head of the department of fine arts, Dartmouth College, lectured at the Brooklyn Academy of Music in the Brooklyn Institute course Monday last on "What Pictures to Have in the Home and Why?"

Mrs. Charlotte Coman, the doyenne of American women artists, who is 85 years old, spent the summer at Kent, Conn., where she painted with more vigor than many a younger artist.

Miss Melva Beatrice Wilson, a Cincinnati sculptress, has made a death mask of the late Cardinal John C. Farley. The result is said to be highly successful.

Sigurd Neandross of Ridgefield, N. J., is the sculptor who modeled the statue of Chauncey M. Depew, recently unveiled at Peekskill, N. Y.

The Brooklyn Museum is showing in its print department a second instalment of enlarged cathedral photographs from the war zone in France. The catalog contains 85 numbers. Prof. W. H. Goodyear has written explanatory notes on the photographs.

Luxury Tax in America

Under the above heading, "Le Cousin Pons," of Paris, in its issue of Oct. 1, says: "Vigorous protestations are arising in America, not against the luxury tax, but against the project which considers objects of art as objects of luxury."

"American newspapers and reviews say that art is not a luxury. Art dealers naturally support this thesis. They have submitted to the Government a brief in which they demonstrate that all art objects in private collections become public property after two generations.

"The recent accessions by N. Y. of the Morgan and Altman collections, and the Johnson gift to Phila., are among the manifest examples of this phenomenon. It is as if such men were agents of the nation, commissioned to buy at their own expense the most beautiful things they see, and in return, authorized to enjoy the ownership of their purchases during their life-time, although the public is occasionally admitted to contemplate the accumulated treasures.

"Consequently, it is evident that the real victims of the tax imposed on the accumulation of this sort of riches are not the millionaires who will curtail their expenses of this kind, but the public, those who depend upon the museums to satisfy their artistic tastes. A striking example of the effect of a tax of this nature was given when the tariff on art objects was suppressed some years ago, and the late J. P. Morgan brought over from London the valuable collection he had assembled in that city. During the time that this tariff prevented these rare objects from coming to America, it deprived the Nation of an advantage that became available as soon as the lock, so foolishly placed by the Government upon the barrier, was removed. The public suffered doubly from this inexcusable tax. Not only was access to the collection forbidden, but of yet more importance was the loss sustained by the public in consequence of the impossibility of students profiting by it. This was not only a sacrifice for amateurs, but also for those who desired to study, in order to create, and not merely enjoy the contemplation of objects of art. In effect, the Government said to young American artists: 'We do not care enough about art and the culture fostered by art, to facilitate the importation of one of the most valuable collections in the world.'

"The tax now proposed would have, according to the American press, precisely the same deplorable consequences. Every dollar taken by the tax would be a dollar lost by the public collections of the country, and therefore would reduce in the same ratio its educational resources. Incidentally, the tax would paralyze, and in many cases, would completely destroy the efforts made by art firms to encourage among the rich the habit of giving large sums for art works. It would be a great injustice and would be a punishment, when on the contrary, there should be some gratitude.

"Naturally, the interests of the whole nation must be placed above the interests of any group whatsoever, but in this case, the advantage of the public is identical with that of the individuals more especially interested.

"An American journal states that the tax on works of art would be a tax on culture, and the declaration of the N. Y. art dealers adds: 'While the expenses of the Federal Government are gigantic, the recourse to so slight a profit as that on works of art should not take place, unless in extreme urgency. It would be difficult to state that we are in such case. Until we reach that point, the imposition of a tax on works of art, at the very time we are crying out to the world our horror at their destruction in Europe, would be the worst hypocrisy.'

"In a country like the U. S., where the love of art has become most fervent, such arguments may convince legislators." [They have.—Ed.]

Jo Davidson has just executed a portrait bust of Woodrow Wilson which is intended for the Luxembourg Museum.

Arthur Crisp has recently been commissioned by the U. S. Naval Department to paint a large canvas, 25x15 ft., on some subject that shall have naval recruiting for its theme.

Mrs. Robert I. Aitken, wife of the sculptor, has received a letter from her husband which stated that he was with the American forces when they made their advance on Chateau Thierry. While thus engaged, Capt. Aitken received orders recalling him from the front to the school of strategy.

Mrs. Ethel Quinton Mason, sister-in-law of Mrs. Cornelia Sage-Quinton, Director of the Albright Gallery at Buffalo, has been appointed Director of the new Butler Art Gallery at Youngstown, Ohio. Mrs. Mason was in charge of the French Pavilion at the San Francisco Exposition. The new Art Museum at Youngstown, now being erected, will, it is hoped, be completed in January.

The School Art League is giving a series of four story hours at the Brooklyn Museum under the direction of Vera M. Rueger, on Saturday mornings at 11 A. M.

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Thomas R. Manley, the well known painter of miniatures and landscapes, has just moved into an attractive studio, Dikes Lane, Montclair, N. J. During the autumn and winter Mr. Manley will take a limited number of pupils.

Chicago Museum for Hospital

The Field Museum of Natural History, Grant Park, Chicago, now nearing completion, has been turned over to the Government for use as a war hospital. The interior will be rearranged so that 4,300 patients may be cared for. Small buildings will be erected for 1,000 nurses. The museum building proper covers six acres and has more than 25 acres of floor space. The building cost \$7,000,000 and was built to house the exhibits and curios which have occupied the old Art Building at Jackson Park, since the World's Fair in 1893. The collections are valued at over \$15,000,000.

A Toy Industry

Miss Amelia Dorothy Defries, the English art critic, has a British toy industry in the Bahamas. She is getting the negro ship carpenters there to build model sailing ships, the largest 3 ft. long and three-masted, full rigged, with flying jib and so on. They will be made also by the descendants of the pirates of old, and the workshops will be at Bimini, 40 miles from Florida.

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